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THE ART MUSEUMS' MONTHLY DIGEST

Art Association of Montreal
 Art Museum of Chicago
 Buffalo Fine Arts Academy
 Cincinnati Museum of Arts
 City Art Museum, St. Louis
 Detroit Museum of Art

John Herron Art Institute, Indianapolis

Worcester Art Museum

Memorial Art Gallery, Rochester
 Metropolitan Museum of Art, New York
 Minneapolis Society of Fine Arts
 Museum of the Brooklyn Institute
 Museum of Fine Arts, Boston
 Syracuse Museum of Fine Arts
 Toledo Museum of Art

THE METROPOLITAN MUSEUM OF ART



AT some time in the past some museum somewhere may have received a gift equal in beauty and value to the collection left by Benjamin Altman to the Metropolitan Museum of Art. But whether from the point of view of extremely high quality or rare educational value—as Dr. Robinson has said—this is by far the most splendid gift a citizen ever has made to the city and to the Museum. The value of Mr. Altman's bequest is incalculable, because the Museum, out of its own funds, never would have been able to purchase such a choice collection. There is something very wonderful and touching in this collection when we remember that Mr. Altman through thirty or thirty-one years kept on in-

creasing the collection, absolutely without ostentation and with the full knowledge that he was doing the work for the city of New York and knowing that the people of New York would have the pleasure of enjoying it.

Mr. Hobby, who was in charge of Mr. Altman's galleries, has prepared an authoritative list of the contents of the collection for the museum. By this one gift the institution receives no less than thirteen Rembrandts. They are, "The Man with a Steel Gorget," "An Old Woman with a White Ruff," "Portrait of Rembrandt's Son Titus," "An Old Woman Cutting Her Nails," "Pilate Washing His Hands," "Portrait of Rembrandt," "Portrait of a Man," "The Man with a Magnifying Glass," "The Lady with a Pink," "Portrait of a Young Man" and known as "The Auctioneer," "Portrait of a Young Woman," "Portrait of Hendrickje Stöf-

fels," "The Toilet of Bathsheba After the Bath." The "Man with the Magnifying Glass" and the "Lady with a Pink" were husband and wife. The "Bathsheba" was Mr. Altman's last Rembrandt and probably the last picture he bought.

There are three examples by Frans Hals and others by Cuyp, Hobbema, Ruisdael, De Hooch, Maes and Vermeer. This gives the museum three of the thirty-eight Vermeers known. There are two Holbeins, four Memlings, a Gerard David, a Van Orley and two portraits by Van Dyck; also a beautiful Dirk Bouts, an Albrecht Dürer and two paintings by Velasquez.

The Italian schools are represented by such masters as Fra Angelico, Botticelli, Antonello de Messina, Francia, Giorgione, Titian, Filippino Lippi, Andrea Mantegna, Verrocchio and Cosimo Tura.

The following works of art are also bequeathed to the museum:

Italian and German rock crystals of the sixteenth century, mounted in gold and silver gilt and set with precious stones.

A gold enamelled coupe (or saliere), known as the "Rospiglioso Coupe" by Benvenuto Cellini.

A gold enamelled house altar or reliquaire in the form of a triptych. Italian (Milanese) workmanship of the fifteenth century.

Marble and terra cotta statuary by Mino da Fiesola, Benedetto da Majano, Donatello, Rossellino, Luca Della Robbia, Sansovino, Giovanni da Bologna, Pigalle, Houdon, Pilon, Falconet and Clodion.

Also Renaissance bronzes, Limoges enamels, Flemish tapestries and French

and Italian Renaissance furniture.

A collection of sixteen Persian and Indian rugs of the sixteenth and seventeenth centuries.

The editor of THE LOTUS was among the comparatively few people who were invited by Mr. Altman to view his collection; and not only once, but twice. What impressed him most was that, while Mr. Altman as a collector was many-sided, his collection embracing paintings, sculptures, porcelains and rugs, besides other art objects, the main fact that stood out was that he always strove to secure a masterpiece. The supreme quality of a thing was what appealed to him more than anything else, and this is what he invariably sought for.

In such circumstances it is natural that he should not have been a quick buyer. Indeed his method of procedure was the despair of dealers. When a painting was offered to him and he liked it or thought it might be advisable to acquire it, he did not purchase it immediately or even after what would be considered an ordinary lapse of time for reflection. He frequently requested others to look at the picture and asked them for their opinion of it. Some of these persons would be art experts, others merely laymen in whose innate, refined taste he had confidence. Then he read books regarding the artist, weighed carefully the question as to whether the picture, the possible purchase of which he had in view, was a truly representative work. Even when dealers thought a picture almost as good as sold to him there would be hesitation, delay and often what seemed like vacillation. In reality it was a man of taste reinforcing his judgment by



Margaret Wyatt, Lady Lee. Portrait by Holbein.

reflection. Only when, after much thought, he had concluded that the work was a masterpiece and representative and characteristic of its author was the purchase made. But this might not be the end. If, after it had hung for some time in his gallery, he doubted its value or authenticity, he did not hesitate to throw it back on the dealer's hands. This happened in the case of one of his most widely heralded purchases. THE LOTUS wishes the picture were still in his collection so that it might go to the Metropolitan.

Mr. Altman's last years of collecting were almost concentrated upon the acquisition of great paintings. Probably no other private collector, certainly none in this country, owned as many Rembrandts. These include one of the finest portraits painted by that great artist of his son Titus, one of the finest portraits of himself, "The Lady with a Pink," "The Auctioneer" and what some people consider almost his masterpiece, "An Old Woman Cutting Her Nails."

In this last picture, a subject utterly commonplace and capable even of being revolting, is glorified into a great work by the magic of the master's art. This picture came from the Rudolph Kann collection. It shows a woman aged from sixty to seventy years, confronting the spectator and seated in an armchair in front of an unmade bed. Resting her right elbow on the arm of her chair and leaning over to the left, she is carefully cutting the nail of her left forefinger. She wears a white hood, and over it an ample yellow headcloth. A full fur-lined brown man-

tle, under which is a dark dress cut square at the throat over a chemisette and a yellow underdress, is visible. The red gown and the chemisette also appear at the wrists. A strong light falls on the figure from above. The background is dark. It is a life-size figure, three-quarters length. The picture is signed below on the left "Rembrandt f. 1658."

The paintings include a large portrait of Philip IV, of Spain, by Velasquez. When the late duchess of Villahermosa died speculation became rife as to the disposal of her two famous historical portraits by Velasquez—the "Philip" and the "Olivares." These two full length portraits, for many years in the Villahermosa Palace, were brought to America, and the portrait of Philip IV. was bought by Mr. Altman. The king is shown in the customary suit of black, prescribed by the prevailing severe court etiquette, with cape. He wears the Order of the Golden Fleece and stands in a kingly, dignified and impressive position. In his right hand he holds a paper or document. His left hand rests on the hilt of his sword.

The Altman Mantegna is one of the most notable pictures in America; and the Holbein portrait of Margaret Wyatt (Lady Lee) is an admirable example of that great artist. The former came from the Kleinberger Galleries, the latter from Messrs. Gimpel and Wildenstein.

This collection is of such importance that a complete list of the pictures and other art objects in it is given.

THE BENJAMIN ALTMAN COLLECTION

PAINTINGS

ITALIAN SCHOOL

ARTIST	SUBJECT	COLLECTION
Angelico, Fra.	The Crucifixion	Marquis de Gouvello
Antonello da Messina	Portrait of the Artist	Henry Willet
Botticelli	The Last Communion of Saint Jerome	Capponi, Florence
Francia	Portrait of Federigo Gonzaga	A. W. Leatham
Giorgione	Portrait of a Young Venetian	Savage Landor
Lippi, Filippino	The Virgin and Child with St. Joseph and St. John	de Couriss, Dresden
Mainardi, Sebastiano	The Virgin and Child with Angels	Lazzaroni, Paris
Mantegna, Andrea	The Holy Family	Weber, Hamburg
Montagna, Bartolomeo	A Lady of Rank as Saint Barbara	Hainauer
Titian	Portrait of Filippo Archinto, Archbishop of Milan	Archinto, Milan
Tura, Cosimo	Portrait of Sigismondo Malatesta	W. Drury Lowe
Verrocchio	The Madonna and Child	Charles Butler

DUTCH SCHOOL

Bouts, Dirk	Portrait of a Man	Oppenheim, Cologne
Cuyp, Aelbert	Young Herdsmen with Cows	Rodolphe Kann
Dou, Gerard	Portrait of the Artist	Erard, Paris
Hals, Frans	Yonker Ramp and His Sweetheart (The Cavalier)	Pourtales
Hals, Frans	A Youth with a Mandolin	Lord Montalt
Hals, Frans	The Merry Company After a Meal	Cocret, Paris
Hobbema, Meindert	Entrance to a Village	Rodolphe Kann
Hooch, Pieter de	Interior with a Young Couple	Rodolphe Kann
Maes, Nicolaes	Girl Peeling Apples	Rodolphe Kann
Rembrandt	The Man with a Steel Gorget or Le Connetable de Bourton	Adolphe Thiem
Rembrandt	An Old Lady with a White Ruff	Sandown, Edinburgh
Rembrandt	Portrait of Rembrandt's Son Titus	Rodolphe Kann
Rembrandt	An Old Woman Cutting Her Nails	Rodolphe Kann
Rembrandt	Pilate Washing His Hands	Rodolphe Kann
Rembrandt	Portrait of Rembrandt	Lord Ashburton
Rembrandt	Portrait of a Man	Lord Ashburton
Rembrandt	Portrait of a Young Man, known as The Auctioneer	Maurice Kann
Rembrandt	The Man with a Magnifying Glass	Maurice Kann
Rembrandt	The Lady with a Pink	Maurice Kann
Rembrandt	Portrait of Hendrickje Stoffels	J. Osmaston
Rembrandt	Portrait of a Young Woman	von Lachnicki, Warsaw
Rembrandt	The Toilet of Bathsheba After the Bath	Steengracht
Ruisdael, Jacob van	Wheat Fields	Maurice Kann
Terborch, Gerard	A Lady Playing the Theorbo	Lord Ashburton
Vermeer van Delft	Young Girl Asleep	Rodolphe Kann

GERMAN SCHOOL

Holbein, Hans	Portrait of Lady Rich	H. R. Moseley
Holbein, Hans	Portrait of Margaret Wyatt (Lady Lee)	Charles Palmer
Durer, Albrecht	The Madonna and Child with Saint Anne	de Couriss, Dresden
Maler, Hans	Portrait of Ulrich Fugger	von Heyl, Darmstadt

FLEMISH SCHOOL

David, Gerard	Christ Taking Leave of His Mother	
Van Dyck, Anthony	Portrait of the Marchesa Durazzo	Rodolphe Kann
Van Dyck, Anthony	Portrait of Lucas van Uffelen	Duke of Sutherland
Orley, Bernard van	The Virgin with the Child and Angels	J. Emden, Hamburg
Memling, Hans	Portrait of Thomas Portunari	L. Goldschmidt, Paris
Memling, Hans	Portrait of Marie, Wife of Thomas Portunari	L. Goldschmidt, Paris
Memling, Hans	The Betrothal of Saint Catherine	L. Goldschmidt, Paris
Memling, Hans	Portrait of an Old Man	Oppenheim, Cologne

SPANISH SCHOOL

Velazquez, Diego	Christ and the Pilgrims of Emmaus	Don Manuel Soto
Velazquez, Diego	Portrait of King Philip IV, of Spain	Villahermosa

SCULPTURE ITALIAN SCHOOL

ARTIST	SUBJECT	COLLECTION
Bologna, Giovanni da	Marble relief, Virtue Overcoming Vice	
Benedetto da Majano	Terracotta statuette, The Annunciation	Spinelli
Donatello	Terracotta relief, The Virgin and Child	Rodolphe Kann
Donatello	Stucco relief, Infant Saint John	Maurice Kann
Mino da Fiesole	Marble bust, high relief, Lionardi Salutati, Bishop of Fiesole	Hainauer
Mino da Fiesole	Marble bust, A Youth	Ricasoli
Mino da Fiesole	Marble bust, The Youthful St. John	Spinelli
Robbia, Luca della	Enameled terracotta, The Madonna and Child	Nobili, Florence
Rossellino, Antonio	Marble bust, Julius Caesar	Maurice Kann
Rossellino, Antonio	Marble bas-relief, Madonna and Child	Hainauer
Sansovino, Jacopo	Terracotta group, Charity	Lord Wemyss

FRENCH SCHOOL

Houdon, Jean Antoine	Marble bust, Louise Bröngniart	Mialet, Paris
Houdon, Jean Antoine	Marble statue, The Bather	Marquis of Hertford
Falconet, Etienne Maurice	Marble group, Venus Instructing Cupid	
Clodion, Claude Michel	Terracotta group, Bacchus, a Nymph and Cupid	Lord Wemyss
Clodion, Claude Michel	Terracotta group, The Fascination of Wine	Doucet
Pigalle, Jean Baptiste	Terracotta figure, Mercury	De Bryas
Pilon, Germain	Marble bust of Charles IX, of France	Montmorency Laval

GERMAN SCHOOL

Riemenschneider, Hans Tilmann	Carved wood bust, A Young Man	Schreiber, Esslingen
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BRONZES

CLASSICAL

A Roman bronze portrait bust

DUTCH SCHOOL

Vries, Adriaen de	Bronze statuette, Triton	Esterhazy
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FRENCH SCHOOL

Allegrain, Christoph Gabriel	Pair of statuettes, Venus and Neptune	Hainauer
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ITALIAN SCHOOL

Sansovino, Jacopo	Pair of statuettes, Abundance and Athena	Hainauer
Sansovino, Jacopo	A pair of andirons representing Venus and Apollo	

CHINESE PORCELAINS

The Chinese Porcelain Collection consists of about 466 pieces, and is particularly noted for its monochrome glazes and its black hawthorns. Of the latter there are 32 specimens, the most important of which is a garniture of five pieces (three jars and two cylindrical vases) with floral decorations in red, green, yellow, blue, and aubergine, on a brilliant black enameled ground.

There are about 34 examples of peach bloom, 70 of sang de boeuf, 30 of apple green, and many other examples of the monochrome glazes in yellow, turquoise blue, coral red, mazarine blue, mirror black, pearl gray, and white.

One of the rarest examples in the collection is a yellow vase of the hawthorn family, trumpet-shaped, 27 inches high, of the Ch'ing-hwa period, (1465-1487.) It is decorated with peonies, magnolias, and hydrangeas in various colors on a beautiful yellow ground.

Another especially important piece is a green hawthorn vase, trumpet-shaped, 29½ inches high, of the K'ang-hsi period, (1662-1722,) embellished with white hawthorn flowers, aubergine branches, and birds on a brilliant green enameled ground.

One cabinet contains a rare collection of Chinese porcelain figures representing mythological personages, and dating from the Ming and K'ang-hsi periods.

There are also many large and important specimens of famille-verte of the K'ang-hsi period, and famille-rose of the Ch'ien-lung period, and a notable group collection of blue and white porcelains.

SNUFF BOTTLES

The collection of Chinese snuff bottles consists of about 100 examples in porcelain and about 70 in hard stones, including jade, agate, crystal, onyx, etc.

MISCELLANEOUS

Italian and German rock crystals of the sixteenth century, mounted in gold and silvergilt and set with precious stones.

The famous gold enameled cup or saltcellar known as the "Rospigliosi Coupe," by Benvenuto Cellini.

A gold enameled house altar or reliquaire in the form of a triptych. Italian (Milanese) workmanship of the fifteenth century.

Limoges enamels, Flemish tapestries, and French and Italian Renaissance furniture.

Sixteen Persian and Indian rugs of the sixteenth and seventeenth centuries.

MUSEUM OF THE BROOKLYN INSTITUTE



Large Tripod Incense Burner

THE Avery Collection of ancient Chinese cloisonnés, presented to the Museum of the Brooklyn Institute of Arts and Sciences by Mr. Samuel P. Avery, is stated by Professor William H. Goodyear to be the most remarkable collection, on public exhibition, in the Western world, as regards the quality, number, and average size of the exhibits.

In the broadest and most universal sense, any vitreous glaze is an enamel, whether it be applied to pottery, porcelain, or metal, but when "enamels" are spoken of, it is those which are applied to a metal surface which are generally understood. This metal surface may be gold, silver, or copper. Copper has been most generally used in China.

The enamels which have been produced in recent centuries in Europe are generally the so-called "painted enamels," in which the enamel colours are applied by a brush, with effects resembling those of an ordinary paint-

ing. This art had its highest perfection at Limoges, in France, during the XVI and XVII centuries, and was there used especially for platters, plaques, caskets, reliquaries, and small shrines. The subjects were very frequently taken from engravings or from other pictures.

If, however, enamels are not to be used as ordinary colours are in brush painting, they must be separated by divisions, in each of which only a single enamel colour is used. The two various methods by which this separation may be affected are known by the French words *cloisonné* and *champlevé*. In *champlevé* enamels the patterns and designs are cut out by graving tools and recessed in the metal surface. The divisions which separate the enamels are therefore the ridges which remain between the different recessed surfaces which hold the enamels. In *cloisonné* enamels the patterns and designs are formed by very thin and narrow ribbons of metal, which are soldered on

to the metal surface, and the enamel pastes are then placed in the compartments which are thus formed. It is apparent that the *champlevé* method cannot easily reduce the intermediate walls of the design to the very narrow and almost invisible breadth which is made possible by the previous preparation of a very thin metal ribbon of uniform size, which is soldered on a uniform surface. Thus *champlevé* enamel is generally confined in China to decorative patterns, in which the greater width of the intermediate walls of the pattern is a desirable decorative feature, on account of its lines of gilt metal. The irregularities of the metallic bands or borders, which remain after the other surfaces have been recessed, are also contributory to

the good decorative effect which the slight variations of handwork from formal regularity always produce.

It is easy to understand that the *cloisonné* method allows of much greater freedom in design and of a decorative system in which the really rigid divisions of linear outline may be wholly lost sight of. Thus the wonderful patience and persistence of the Chinese artist-artisan find their best illustrations in *cloisonné*, on account of its actually rigid technical methods

and the astonishing freedom which was achieved within the apparently narrow limitations of this art.

Slight reflection will still farther make apparent the continued patience and dexterity which are demanded by both these systems of enamelling. After the moist vitreous pastes have been inserted and then fired in the furnace, a long and laborious process of grinding down and then gilding the metal borders or ribbons is required, in order that the enamels and the metal divi-

sions may be brought to a uniform surface. The following details as to the technical manufacture of *cloisonné* in China have great interest and are an important supplement to the foregoing brief and general description.

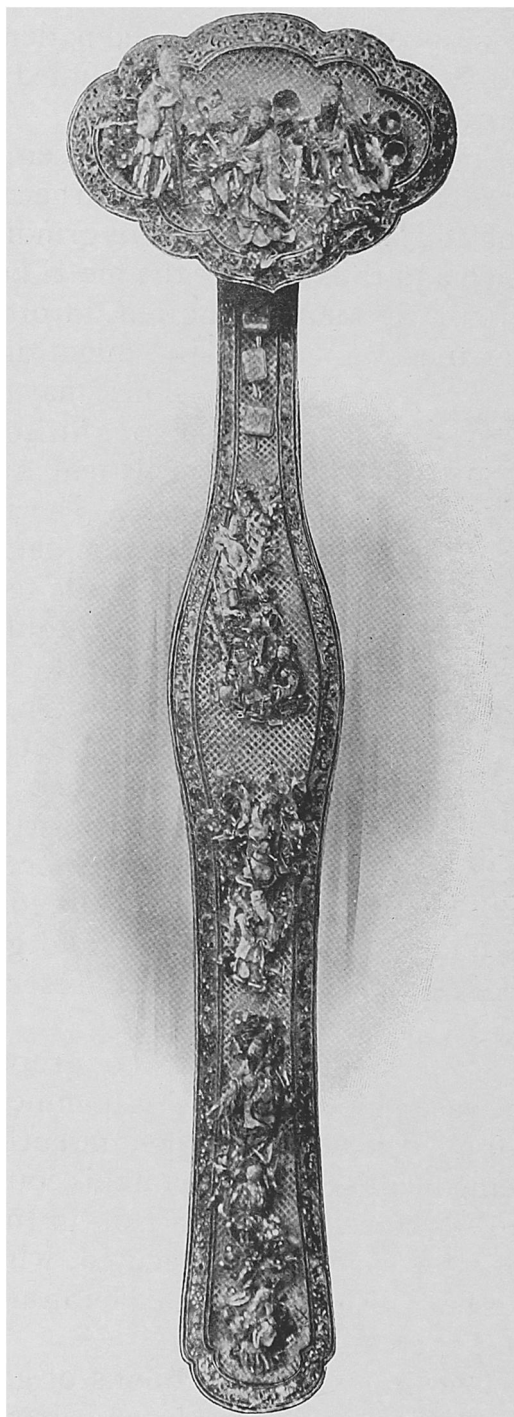


Quadrilateral Vase with Repoussé Gilt Panels

To prepare the vase a piece of copper is hammered out into the desired shape, the surface being made smooth. Upon this copper base is traced, with a brush, in India ink, the design to be executed, which has been originally painted by an artist on paper or silk.

The thin wires or ribbons of gold, silver, or copper are placed edgewise upon the lines of the drawing, with great accuracy, in order to make the *cloisons* (partitions).

The narrow metallic ribbon is cut



Large Buddhist Sceptre

into sections of various lengths and curved into the forms required, exactly fitting the lines of the drawing. In the more carefully made pieces the ribbons are not only bent, but beaten with a hammer, so as to obtain varying thicknesses of lines, and the ends of the wires are filed so as to ensure that they meet perfectly.

The endless patience required, and the great difficulty involved, in this preliminary part of the enameller's art can be imagined when we learn that it is not unusual to find more than one hundred pieces of ribbon set in intricate designs in a space of one square inch. A vegetable glue, made from the root of a species of orchid, is used to make the pieces of ribbon adhere to the vase.

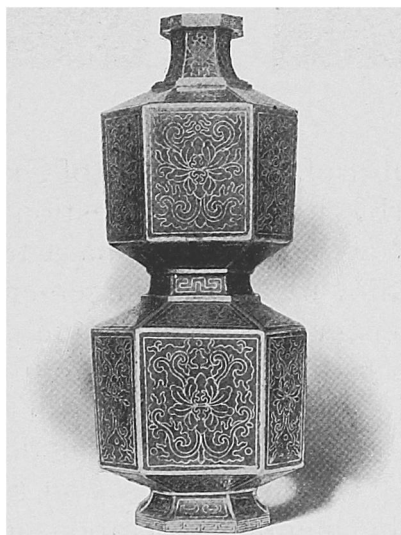
Powdered enamel, or solder-filings, are next sifted over the work, which is then subjected to a gentle heat, thus securing the cloisons. Enamel pastes of various colours are then, with the aid of a bamboo pen, forced into the cloisons formed by the wires, thus carrying out the designs. Various successive firings are necessary, as some enamels do not fuse as easily as others, and because different layers of enamels are required to attain the desired effect. Finally the surface is polished with stones of different grades of coarseness, then with powdered charcoal, and, last of all, with hartshorn mixed with rape-seed oil.

In both Chinese porcelains and cloisonnés we find the same splendid sense for colour, and for the possibilities of its decorative contrasts, which makes the Chinese art so superior, on the whole, to European decorative art of the corresponding centuries, and espe-

cially when European decorative art of the present century, or of the XIX century, is compared with Chinese decorative art of the XVIII, XVII and XVI centuries, or those of still earlier time.

The Chinese themselves do not claim the independent invention of the art, which they trace back to Constantinople, while they generally ascribe its introduction into their own country to the Arabs as intermediaries. The XIII century was the period when the conquest of nearly the whole of Asia and part of eastern Europe by the Mongols opened up a way for the introduction of new industrial arts, and there is reason to believe that the art of enamelling was first practiced in China about this time. It also was brought independently to the south of China by the Arabs a century or more later, when

we first hear of the *Ta Shih Yao*, or Arabian enamelled ware, and are told that it resembled the *Fo-lang Ch'ien*, the "Byzantine incrustated work." This record proves that the cloisonné enamels of Constantinople were already known in the XIV century to the Chinese, and available for comparison with the enamels brought to China at the time by the Arab ships. The Chinese learned the cloisonné art from a succession of Byzantine workmen travelling across the whole of Asia and setting up workshops in the great towns they visited, just as did, under nearly the same condition, the small colonies of Syrian craftsmen who overran France during the Merovingian epoch, and introduced there in the same way various Byzantine methods of work.



Octagonal Gourd Shaped Bottle

MUSEUM OF FINE ARTS, BOSTON

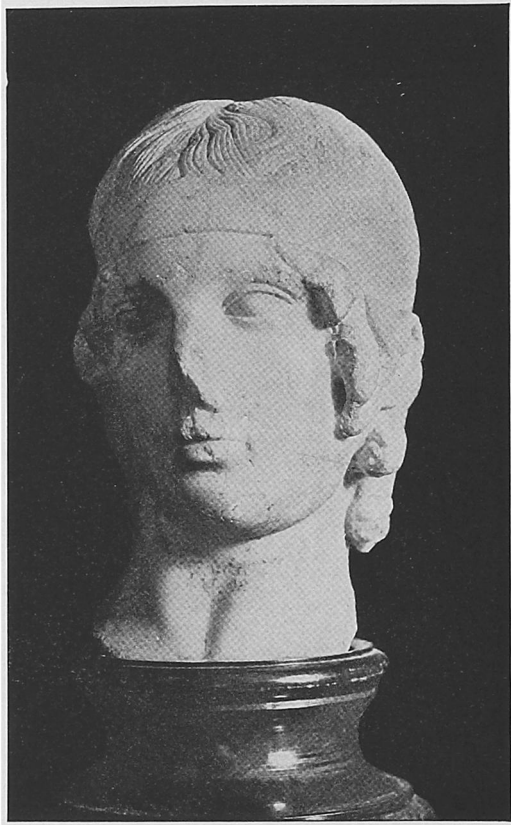


Fig. 1

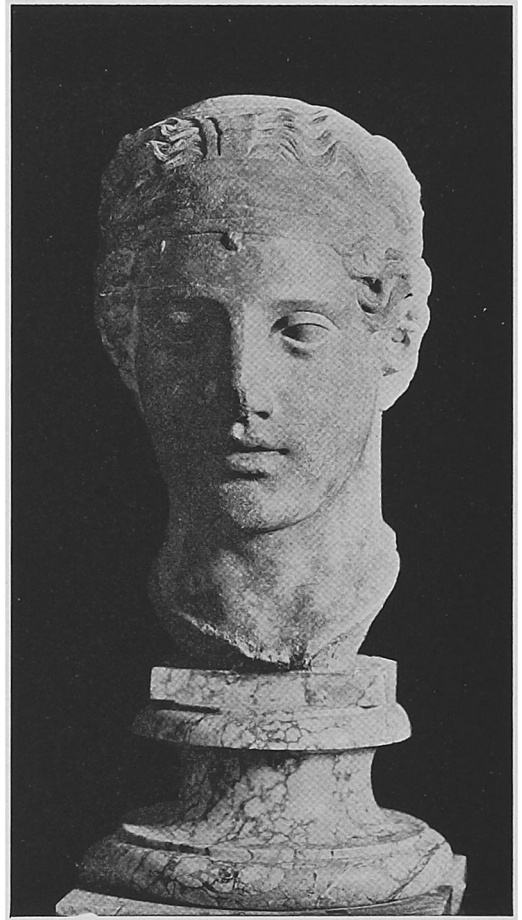


Fig. 2

WRITING in the bulletin of the Museum of four marble heads lent the institution by Mrs. Brandagee, Richard Norton states that they are as good examples of four different epochs of ancient Greek and Roman sculpture as could be desired. Embracing as they do a period of some four hundred years, they serve as a scale by which to measure and estimate part of the mental change which took place in the classic world between the time of the rise of the Athenian power and that of the Roman Empire.

The most ancient of the four heads is the smaller female one (Fig. 1). It was found in the southern part of Italy

and is of Greek workmanship. This is unquestionably proved by the physical characteristics of the face, by the arrangement of the hair, and by the technique. The date is the first half of the V century B. C., as shown by the full oval of the face below the eyes, by the large dome of the skull above the eyes, and by the eyes themselves. It was about 460 B. C. that it became common knowledge to all Greek sculptors that a more natural appearance would be given to the eyes if the fold of the upper lid at the outer corner was marked.

The larger female head (Fig. 2) was found in central Italy and is one of the

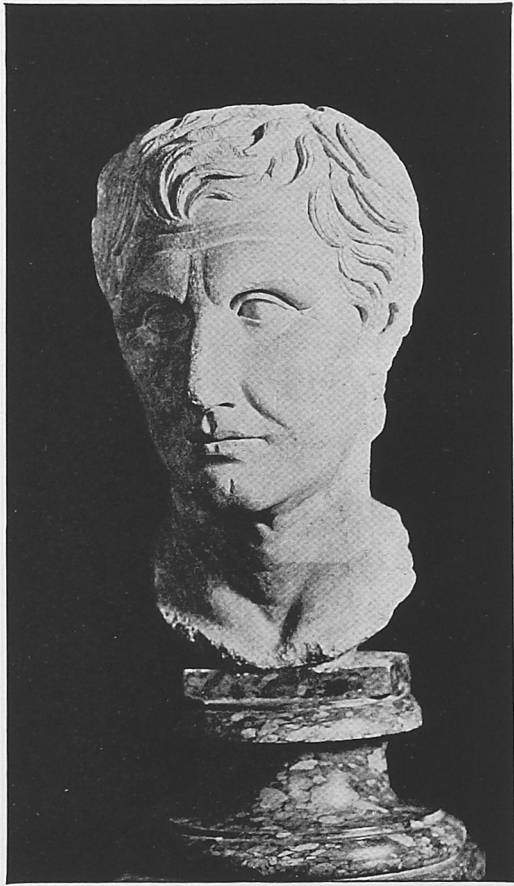


Fig. 3

best of many copies that exist of this head. It is usually called "Sappho." It is universally accepted that the original was an Attic work of the school of Phidias. Furthermore, it shows the full splendour of the Periclean age. There is no longer any trace of archaic stiffness such as is visible in the smaller and earlier head.

The two male busts are not so attractive as are the two female heads, but they are no less fine in their own individual ways and are equally characteristic of their different epochs and schools. The emphasis with which the sculptor has shown the individual characteristics of the head, such as the nose, mouth, and shape of skull, (Fig. 3) make it plain that it is a portrait; the

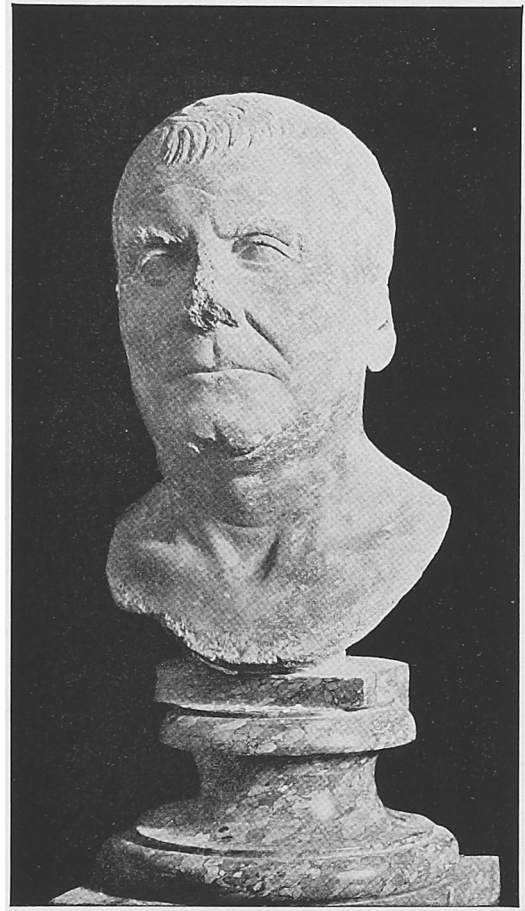


Fig. 4

method of representing the hair in long, disordered strands points to a time not earlier than the middle of the IV century B. C. The slightly troubled expression of the face, the sadness of the eyes and mouth—a sadness as of one to whom the vanity of life was very present—is such as was common in the Greek world from the IV century onwards.

The last of the four heads, that of the old man (Fig. 4), is a superb example of Roman portraiture of the time of the Republic. The sculptor was a great master. The way in which he has rendered the signs of old age in the withered neck, the irregular wrinkles of the brow, and the uneven mouth is magnificent.

DETROIT MUSEUM OF ART

THIS museum has held a memorial exhibition of works by Charles Walter Stetson, and has just closed an exhibition of paintings by that great American painter of landscape, George Inness.

Elliott Daingerfield, who knew Inness well, writes in the bulletin of the

opportunity to catch the eye with the promised glory of the sky."

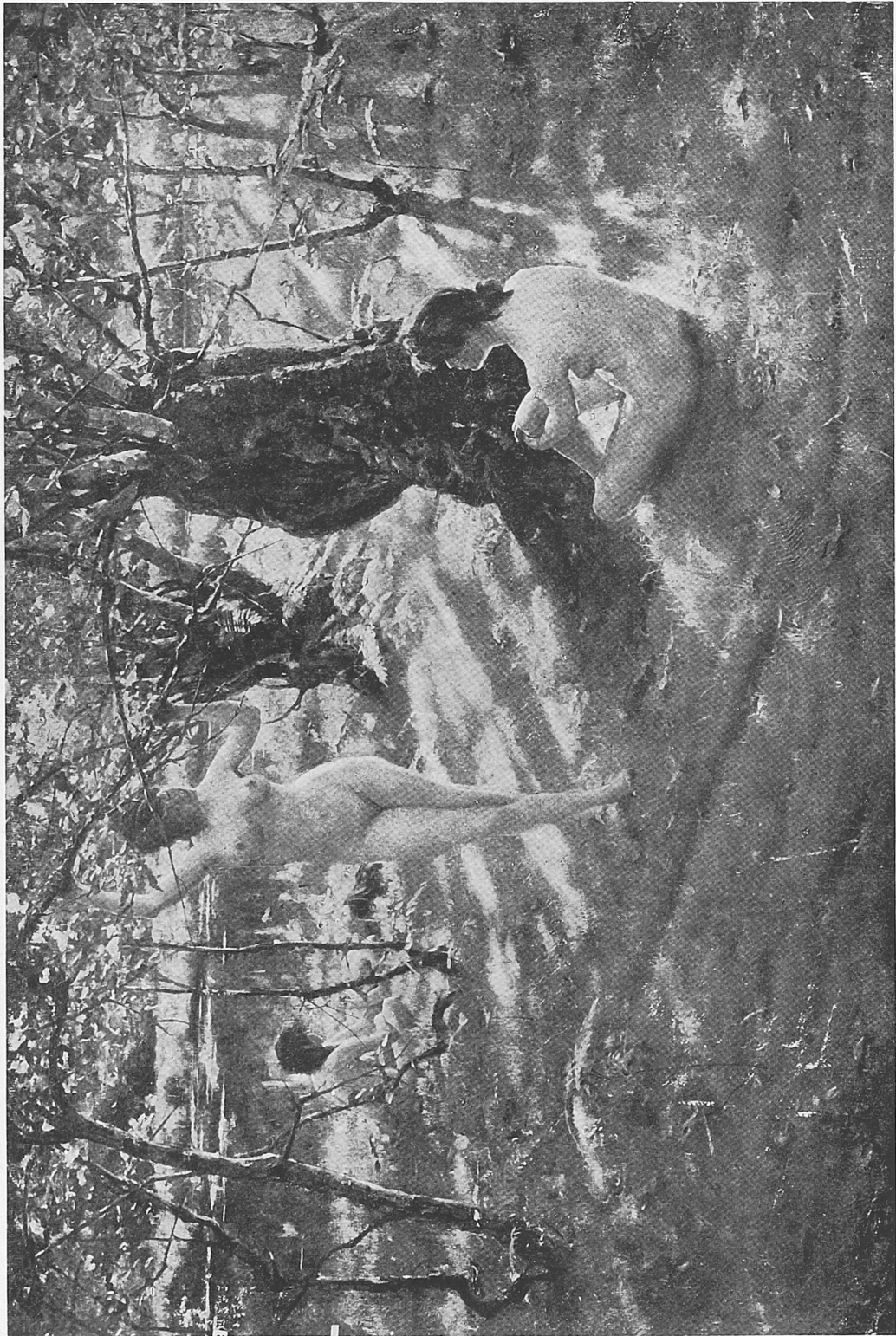
Daingerfield thinks that in the exhibition of Innesses in the Detroit Museum two pictures stood out as treasures—pictures which for their beauty and for their method technically are without fault or hitch. They seem to



Portrait. By Charles Walter Stetson

museum that some day someone is going to point out Inness' truth of skies. "I saw him working upon some of these pictures," writes Daingerfield, "and know precisely what his puzzles were—to go down into the little valleys and up the far slope, keeping at all times the fullness of colour in the sky. In the one case he uses a lovely green meadow, through which moves a stream vivid with the blood of the sky; and in the other a still pool gives the

have breathed themselves into being from the master's brush in swift, subtle flowings of colour. In both cases they are almost if not altogether in transparent colour. Drawn and painted with a consummate knowledge of theme and form, of value and mass, and executed with a love that gives them rare importance, "The Autumn Woods" and the "Home of the Heron," both masterpieces.



"Arcadia." By Alexander Harrison

BUFFALO FINE ARTS ACADEMY

IN its Albright Art Gallery, the Buffalo Fine Arts Academy has been holding a "twin" exhibition of works by the brothers Alexander and Birge Harrison, and an exhibition of works by Lucien Simon. The director of the academy, Miss Cornelia B. Sage, says in "Academy Notes" that no American artist is more splendidly represented in the museums of France and other foreign countries than Alexander Harrison, and the French officials have been characteristically generous to this exhibition with loans from government collections, that in the Luxembourg among them.

For more than thirty years Alexander Harrison has lived in Paris, while his brother remains in this country. And yet Alexander Harrison has lost none of his identity as an American; he is just as devoted to the United States and to the cause of art here as though he had not been absent from these shores for a generation. He remains an American while becoming a Parisian of the Parisians, and no foreign painter is better loved among his French fellow-artists and among all the French people who know him. He is almost idolized in the country of his adoption, and the highest honours that French officialdom can bestow have been awarded him. He is not only a Chevalier but an Officer of the Legion of Honour, and is also an "Officier de l'Instruction Publique." To quote the words of Charles L. Borgmeyer, "Alexander Harrison's pictures are those of the dreamer-painter, drawing aside the veil to reveal something of the inner truth. The lyrical element in his land-

scape is its heart and soul, and nature-worship still fills the work of this touching and idyllic painter with delightful emotions."

As long ago as twenty years, Theodore Child, in writing of Mr. Harrison, thus summed up his work:

"The mere chromatic aspect of Mr. Harrison's marines gives to the eye direct physical enjoyment before the brain perceives that this colour reproduces the instantaneous phases of cloud and water, and before analysis reveals how curious is the artist's precise notation of the appearance of the curling wave, and of the wash that swirls in successive and ever-widening curves, chasing each other over the smooth sands, each with its glassy sheet of mirror-like surface that reflects the sky."

Mr. Harrison has devoted his art to plein-air figure-studies of an idyllic loveliness, some few pure landscapes, and to marines, by which latter he is perhaps best known. His marvelous marines, which remain his specialty and his peculiar triumph, have been achieved on the Breton coast, the savage and poetic land of the Celts which sums up in its sky and waters every tonality, every delicacy.

Mr. Harrison likes also to paint the nude, and particularly in the open air; again it is nature, where under this form his fervent cult again finds scope. One of the most striking of all the pictures which he has executed in this manner is the one lent by the Luxembourg museum, entitled "En Arcadie." In a tender, clear atmospheric landscape three nymphs disport themselves, in poses full of grace and rhythm. A



"Seminarists." By Lucien Simon

French critic has pronounced this remarkable canvas to be one of the most noteworthy possessions in the French museums.

Birge Harrison began his career as a figure-painter, and though—like his brother—he rarely introduces figures in his landscapes, yet, as Mr. J. E. D. Trask, Chief of the Department of Fine Arts Panama-Pacific International Exposition, 1915, formerly director of the Pennsylvania Academy of the Fine Arts, says, one always feels in his pictures that the absence of man is quite accidental, that the figure was previously present or may appear again. To quote Mr. Trask, "If he had not been a painter he would have been a poet; in all his recent work one finds bigness of theme, combined with simplicity of presentation, and through it all runs a deep current of sentiment governed by an appreciation of the mechanical limitations of his medium which makes for proper restraint. Always there is strong reserve in colour and always beautiful balance in composition—indeed, one feels that it is the picturesque unity of his canvases that gives them their strongest hold upon his audiences. Thus it is seen that with the poetic vision goes artistic knowledge—with the seeing eye the trained mind and hand, and that through this combination come most felicitous results," all of which is very true and well worth remembering. Mr. Harrison's landscapes possess to a marked degree this sense of unity and a logical, definite sense of completeness.

Léonce Bénédict, Director of the

Luxembourg, says of Lucien Simon in "la Peinture au XX Siècle," that the artist was born in Paris, July 18th, 1861. After his school years were over he hesitated for a time between literature and art; but his mind was soon made up. He entered the Julian Academy, where he found himself in company with Dinet, Desvallières, and René Ménard, and began to exhibit in 1885. For a few years he wavered between purely academic subjects and striking aspects of pronounced realism. Then he devoted himself entirely to the latter. At times he consecrated his art to painting Breton customs and landscapes, which he translated with a power of objective observation, a penetration of the types, the physiognomies, even the characters of the race, as an all-seeing and implacable portraitist, whose eye nothing escapes and whose hand, bold, nervous, but confident, is the obedient servant of the brain. At other times he devoted himself, as did Fantin formerly, to intimate portrait groups, where his exceptional faculties have full scope on the countenances of those whom he loves or likes, relatives, friends, and all in unexpected combinations of light, the resulting effect being highly picturesque. "The Procession" (Salon of 1901) in the Luxembourg Museum, like the "Causerie du Soir" (1902), in the Stockholm Museum, that intense canvas of life in its double light, are typical examples of these two forms of his inspiration. Lucien Simon was decorated in 1900. Madame Lucien Simon is also a painter of talent.



“The Girl in Red.” By Coello (Part of Full Length)

WORCESTER ART MUSEUM

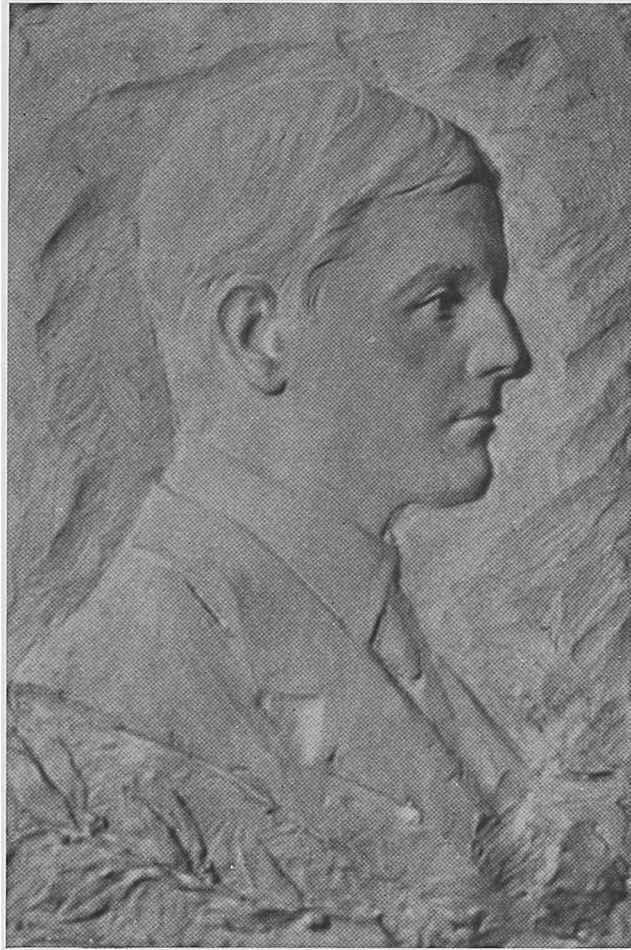
IN his portrait of a Young Noblewoman in the Worcester Art Museum and now generally known as "The Girl in Red," Coello may be said to have surpassed himself. His customary dryness of detailed execution and his painstaking elaboration of ornament give way to a pictorial breadth of massive colouring, and the flesh tints and the wonderful red of the dress have a pleasant sombreness glowing at the heart of their shadowed tones. In this respect even his best paintings in the Prado compare with it unfavourably. Nor has it their cold repression of personality, imposed by the harsh conventions of Spanish court life, and by artistic fashions borrowed from Bronzino, Pourbus and Moro.

The premature gravity of the thoughtful face cannot hide an unconscious maidenly charm amounting to a kind of oldish naïveté and fine simplicity of character. The indescribable livingness of the girlish person, haunting the staidness of the formal personage (the whole effect emphasized by the queer picturesqueness of the stiff dress of the times), soon makes the comely face become actually beautiful in expression. As we gaze, it seems to emerge into a richer clarity, and yet to baffle the imagination by its fascinating union of the visible with the psychologically strange. The spectator may, we feel, be pardoned for recalling in this respect Edgar Poe's favourite quotation from Lord Bacon: "There is no exquisite beauty without some strangeness in the proportions."

This scrupulous accuracy in the sim-

plified outward likeness, pervaded by the inscrutability of a living and aristocratic presence, suggests, of course, another and greater artist of the next generation. In this, as in no other work, Coello freed himself from too great a dependence upon foreign models and painted as a Spaniard. He gave us, as a result, one of the most captivating early portraits of his country, and became one of the founders of the great tradition of objective painting which culminated in Velasquez.

A gift to the Museum is a delightful bit of old colonial silver, in the form of a pepper-pot, presented by Miss Frances M. Lincoln. This was made by Paul Revere, Senior, and is specially interesting as a link in the chain between the old silver of English make and the new silver then coming to the fore by the makers of such things in this country. Casting aside the traditions of the past, the latter evolved a new style in a fresh environment. Paul Revere, the father, a finished workman with English training, came to Boston and worked long enough to forget something of the past, and to begin the change which came more fully a little later, seen at its best in the work of his son of the same name, who is better known to the world at large from his patriotic spirit in connection with events at the beginning of the Revolutionary period. As the Museum owns several pieces of the work of the son, it deems itself most fortunate in receiving this well proportioned, finely wrought pepper-pot made still earlier by the father.



James G. Averell. By W. O. Partridge.

MEMORIAL ART GALLERY, ROCHESTER

THERE has been dedicated in Rochester, N. Y., the Memorial Art Gallery, erected by Mrs. James S. Watson, in memory of her son, James G. Averell, and presented by her to the University of Rochester in trust for the people of that city.

Mr. Robert W. de Forest, the new President of the Metropolitan Museum of Art, gave the address at the dedication exercises. The Gallery, built of white stone and granite, is Italian Renaissance in style and is of exceeding beauty in the dignity and simplicity of its design.

The permanent collection has been begun by the presentation of five interesting canvasses. These are "The First Snow," by Horatio Walker and "The Morning Star," by Eugen Bracht, given by Mrs. Watson; a painting called "Waiting," by John Lavery, given by Mrs. Ernest R. Willard; "Morning on the River," by Jonas Lie, the gift of Mrs. Ruth Sibley Gade, in memory of James G. Averell; and "On the River, Annisquam," by William L. Picknell, presented by Mr. Hiram W. Sibley. In addition to these pictures, the Gallery has been enriched by donations of prints, etchings, photographs and books pertaining to art; an art library in the basement of the building being one of the special features.

Placed in the center of the Sculpture Court is the cast of a statue entitled "Memory" (which is being completed in marble), by William Ordway Partridge, with a bas-relief portrait of James G. Averell. The figure is tenderly symbolic and is strikingly impressive in its grace and sympathetic appeal.

Among the etchings and prints from the collection of James G. Averell, presented by Mrs. Watson, are works of Heinrich Aldegrever, Hans Sebald Beham, Lucas Cranach, Albert Dürer, Andrea Mantegna, Lucas Van Leyden.

It is the purpose of the Board of Directors of the Memorial Art Gallery to hold a series of loan exhibitions during the year, similar in plan to those held in the Albright Art Gallery, Buffalo. Already wide interest has been aroused in Rochester and five classes of memberships have been arranged to enable all those who are interested to take an active part in the maintenance of the Gallery. Many members have already been enrolled and the outlook is unusually bright. It is apparent that the time had arrived for the erection of a building devoted entirely to the service of art, and that Mrs. Watson's gallery was really needed.

Thus a youth's love of art proves, through this beautiful memorial erected by his mother, an inspiration and example to a whole city.

The opening exhibition was a singularly fine and comprehensive collection of American Art and distinguished by several notable canvases, chief among them Whistler's famous "Rosa Corder," lent by Mr. Richard Canfield. John H. Twachtman was admirably represented by four canvases, "The Marine," "The Little Bridge," "Niagara," and "Old Holly House, Cos Cob, Winter." George Inness, Alexander Wyant, Winslow Homer, George Fuller, John La Farge, and William Morris Hunt were among those of the earlier period.

ART INSTITUTE OF CHICAGO



"The Wind." Medal by Hippolyte Lefebvre

THE remarkable collection of etchings by Meryon, assembled by Howard Mansfield and purchased by the Art Institute from the Stickney Fund; the Joseph Brooks Fair collection and works by Whistler, Haden, Pennell and Webster, have made the Print Collection strong. Another most important acquisition is now made through the liberality of one of the Governing Life Members, Wallace L. DeWolf, who has presented to the Art Institute his collection of Zorn's etchings, consisting of one hundred and forty-three plates.

This remarkable collection is said to be the largest collection of etchings by Zorn in the United States, except that of Mr. Charles Deering of New York, and is valued at about twenty-five thousand dollars.

The collection was immediately brought to the Art Institute, suitably framed, and placed on exhibition.

In connection with the dedication of the Ferguson Fountain of the Great Lakes, modelled by Lorado Taft, it is stated that the remarkable fund for the erection of sculptured monuments in

Chicago was established by the bequest of Benjamin Franklin Ferguson, whose will directed that after the payment of certain annuities the entire income should be paid to the Art Institute of Chicago, and entirely and exclusively expended by it under the direction of its Board of Trustees in the erection and maintenance of enduring statuary and monuments, in the parks, along the boulevards or in other public places within the city of Chicago, Illinois, commemorating worthy men or women of America, or important events of American history.

The B. F. Ferguson Fund at present amounts to \$1,097,523.31, and the annual income applicable to sculpture is about \$34,000. The Ferguson Fountain of the Great Lakes is the first monument erected under this bequest. Another work actually undertaken is the great Fountain of Life, commemorative of the hundred years peace between England and America, to be erected on the Midway at Cottage Grove Avenue. This also is the work of Lorado Taft.